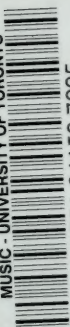


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Le Chasseur maudit

Symphonic Poem  
by  
CÉSAR FRANCK

First performed 31st March, 1883, at Paris, Société  
Nationale de Musique.

Edited and  
with Foreword by André Cœuroy

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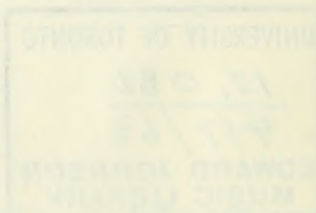
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## C. FRANCK, LE CHASSEUR MAUDIT

Kurz nach der Beendigung der *Béatitudes* verfasste Franck 1882 den *Chasseur Maudit*. Zu dieser fruchtbaren Schaffensperiode gehören auch *Prélude, Choral et Fugue*, die *Variations Symphoniques*, die Sonate für Violine und Klavier, das Quartett und die drei Choräle für Orgel.

Der *Chasseur Maudit* (Der erwünschte Jäger) wurde durch die Bürgerballade inspiriert. Ziemlich treu folgt Franck dem Gang der Dichtung. Schon am Anfang wird der dramatisch-religiöse Charakter durch Hörnerfanfare und Glockenklang hervorgehoben. Als Vorboten des wilden Rittes eilen einige Geigenläufer dem breiten Gebet der Streicher voran. In einem schnellen  $\frac{9}{8}$ -Tempo tönt der Hörnerschall wieder (Echo der Fagotte, Oboen und Klarinet-

ten). Sodann greifen die Geigen das derbe, mit der chromatischen Klage der Holzbläser kontrastierende Rittesthema. Allmähliches Stillwerden des Orchesters. Den gestopften Hörnern entspringt als letzter Ruf eine klägliche Septime, in ein dumpfes Paukenrollen verhallend. Diesen bewegten Seiten folgt ein stattliches H-moll-Andante. Nach und nach belebt sich der Rhythmus. Aus den Violinen *con sordini* gleiten hurtige Läufer. Endlich ertönt in der ursprünglichen Tonalität von G-moll das Rittesthema wieder. Dieses wird jetzt von schrillen Piccolopassagen durchbohrt. Wilder und wilder wird der Ritt bis zum  $\frac{3}{4}$ -Presto, einem echten Höllentanz des Vollorchesters.

Paris.

André Cœuroy.

## No. 514 FRANCK - LE CHASSEUR MAUDIT

### FRANCK, CHASSEUR MAUDIT

Franck had just finished "Redemptions," when, in 1882, he composed the "Chasseur Maudit." Also the Prélude, Choral and Fugue, the Variations Symphoniques, the Sonata for Piano and Violin, the Quartet, and finally, the three Chorals for Organ date from this productive period.

The "Chasseur Maudit" was inspired by Bürger's Ballade and follows its intentions rather exactly. The dramatic and religious character of the poem is accentuated from the beginning by the signals of the Horns, followed by a melody of bells. Some Violin passages marking the approaching ride precede the broad pray of the strings. Then, in a quick 9/8 rhythm the Horn signal is heard again,

answered by the echo of Bassoons, Hautboys and Clarinets. The Violins again seize the ride theme ; its vigour contrasts with the plaintive chromatisme of woodwinds. The orchestra appeases. The damped Horns utter a last septime-cry which dies sighing in the dull rolling drums. After these agitated passages we hear a brilliant andante in B minor. The rhythm is by and by animated ; Violin passages glide quickly along. At last in the initial key of G minor reappears the ride theme. Now the Piccolo cuts it by thrilling descending passages. The gallop is more and more marked out. It keeps on and arrives at a 3/4 presto, a real infernal dance played by the whole orchestra.

Paris.

André Cœuroy.

First performed 31st March, 1883, at Paris, Société  
Nationale de Musique.



# Le Chasseur Maudit

1

César Franck

1822-1890

Andantino quasi allegretto ♩ = 104

Flauto piccolo

2 Flauti

2 Oboi

2 Clarinetti in B

4 Fagotti

I II  
Corni in F  
III IV

2 Trombe in F

2 Cornetti a Pistoni  
in B

2 Tromboni

Trombone 3 e Tuba

Timpani G-D-C

Campane G-D

Piatti

Triangolo

Gr. Cassa

Violino I

Violino II

Viola

Violoncello  
e Contrabasso

Handwritten markings: *flauto* in the first staff of the woodwinds, and *f* and *p* in the first staff of the woodwinds.

largo

10

20

Fl.

Ol.

Cor.  
(F)

Timp.

Vl.

Vla.

Vo.

Cb.

*molto sf**dim.**f* *dim.**f dim.**con sordini**f dim.**pp**f**pp**f**pp**f**pp**f**f dim.**ppp**pp ma cantabile**f dim.* *poco sf* *pizz.*Cor.  
(F)

2.

1.

2.

1.

1.

2.

30

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Timp.

Camp.

VI.

Vla.

Vc.

Cb.

*molto sf*

*longo*

*dim.*

*f dim.*

*pp*

*p*

*senza sord. f dim.*

*senza sord. f dim. sf*

*f dim. sf*

*f dim.*

*div.*

*sf sempre cantabile*

*f dim. sf*

*sf*

*sf*

*sf*



40

Fl. *sf* *poco a poco cresc.* - -

Ob. *sf* *poco a poco cresc.* - -

Cl. *sf* *poco a poco cresc.* - -

Fg. *sf* *poco a poco cresc.* - -

Timp.

Camp.

Vi. *mf espress.* *poco a poco cresc.* - -

Vla. *pp.* *poco a poco cresc.* - - *cresc.*

Vc. *poco a poco cresc.* - -

Cb. *sf* *poco a poco cresc.* - -



Musical score for measures 49-50 of "L'Espresso". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor. (F)), Timpani (Timp.), Cymbal (Camp.), Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 49 features dynamic markings like *sf*, *f*, *p.*, and *cresc.* Measure 50 has first and second endings marked 1. 3. and 2. 4. respectively.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

1. 3.  
*f*

2. 4.

Timp.

Camp.

Trgl.

*mf*

*cresc.*

3

VI.

Vla.

Vo.

Cb.

[illegible]

Fl.

Ob.

Cl.

Fg.

Cor (F)

Tbe. (F)

Cor à P. (B)

Tbni. e Tb.

Timp.

Camp.

Pl.

Trgl.

Ca.

Vi.

Vla.

Vc.

Cb.

zu 2

12. f

3.4. f

cresc.

2. ff

4. ff

3. f

ff

zu 2

mf

mf

sempre cresc.

sempre cresc.

f sempre cresc.

f

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.



T. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)Tbc.  
(B)E. & P.  
(B)Tbni.  
& Tb.

Timp.

Camp.

Pi.

Trgl.

Ca.

Vi.

Vla.

Vc.

Cb.

su 2

su 2

su 2

*fff trem.*

Fl.picc.

Fl.

Ob.

Cl.

Fg.

Cor.

(F)

Tbe.

(F)

Cor. &amp; P.

(B)

Tbni.

e Tb.

Timp.

Camp.

Pi.

Tgrl.

Ca.

Vl.

Vla.

Vc.

Cb.

## L'istesso Tempo

80

Ob.

Cl.

Fg.

Cor. (F)

*ff*

*p*

*p*

*1.2*

*zu 4*

Ob.

Cl.

Fg.

Cor. (F)

*ff*

*4.*

*zu 4*

Ob.

Cl.

Fg.

Cor. (F)

Cor. à P. (B)

*ff*

*p*

*p*

*p*

*90*

*zu 2*

*zu 4*

## Poco più animato ♩ = 120

VI. *pp sostenuto* *ten.* *ten.*

Vla. *pp sostenuto* *ten.* *ten.*

Vc. *pp sostenuto*

Cb. *pp sostenuto*

Ob. 100 *mf* *zu 2*

Cl. *mf*

Fg. *a 2* *sf* *mf* *sf*

Cor. (F) *mf* *p*

Timp. *mf*

VI. *sf* *cresc.* *mf* *sf* *p*

Vla. *sf* *cresc.* *mf* *sf* *p*

Vc. e Cb. *sf* *cresc.* *mf* *sf* *p*

Bassi *sf* *cresc.* *mf* *sf* *p*



Fl. *zu 2*

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

or. à P. (B)

Timp.

VI.

Vla.

Vc. e Cb.

*p* *sf* *p* *f* *mf*

*mf* *1. 3.* *mf* *2. 4.*

*f* *p* *1.* *p*

*cresc.* *f* *sf* *mf*

*sf* *cresc.* *f* *sf* *mf*

*sf* *cresc.* *f* *sf* *mf*

*sf* *cresc.* *f* *sf* *mf*

[illegible]

110

Fl. *f* *cresc.* *ff* zu 2

Ob. *f* *cresc.* *ff*

Cl. *f* *cresc.* *ff*

Fg. *f* *cresc.* *ff*

Cor. (F) 1. 3. *f* 2. 4. *cresc.*

Tbe. (F) *mf* 1. *cresc.* zu 2

Cor. à P. (B) *mf* *cresc.* zu 2

Tbni. e. Tb. *f* *cresc.*

VL *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

Cb. *f* *cresc.*

Fl.

Ob.

Cl.

Fg.

ff

sempre ff

zu 2

Cor. (F)

ff

sempre ff

zu 2

Tbe. (F)

ff

sempre ff

Cor. à P. (B)

ff

sempre ff

Tbni. e Tb.

ff

sempre ff

zu 2

Timp.

ff

sempre ff

Vl.

ff

sempre ff

Vla.

ff

sempre ff

Vc.

ff

sempre ff

Cb.

ff

sempre ff



17

Fl.

Ob.

Cl.

Fg.

zu 2

zu 3

zu 2

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Vi.

Vla.

Vc.

Cb.

Bassl

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Tbe.  
(F)

Cor. & P.  
(15)

Tbni.  
e Tb.

Timp.

Vl.

Vla.

Vc.  
e Cb.

*muta. G in F#*

*ff*

*ff*



Ob. zu 2 130  
*pespress.*  
 Cl. *p*  
 Fg. *p*  
 Cor. (F) *p*  
 Vl. *p* pizz.  
 Vla. *p* pizz.  
 Vc. *dim.* *p*  
 Vc. *ppizz.*

Fl. zu 2  
 Ob. *p* *molto rinf.*  
 Cl. *p* *molto rinf.*  
 Fg. *p* *molto rinf.*  
 Cor. (F) *p*  
 Vl. *mf* *uniti* *f* *dim.* *p*  
 Vla. *cresc.* *f* *dim.* *p*  
 Vc. *mf* *f* *dim.* *p*



2

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbri. e Tb.

Timp.

VI.

Vla.

Vc.

Cb.

*arco*

*molto cresc.*

*ff*

*p*

22  
Cor.  
(F)

ru 4

The.  
(F)

Cor. & P.  
(B)

VI.

Vla.

Vc.

o Cb.

Bassi *sempre ff*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

ru 2

ru 2

ru 2

ru 2

ru 2

*ff*

Cor.  
(F)

Tbe.  
(F)

Cor. & P.  
(B)

VI.

Vla.

Vc.

Cb.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Vi.

Vla.

Vc.

*pp*

*pp*

*pp*

*ppizz.*

*Vc. a*

*ppizz.*

Ob.

Cl.

Fg.

Vi.

Vla.

Vc. e Cb.

*arco*

*uniti*

*arco*

Bassi







zu 2

Fl.

Ob.

Cl.

Fg.

Vl.

Vla.

Vc.

Cb.

*p*

*pp*

*pizz.*

*arco*

*pp*

*div.*

*pizz.*

*div.*

*pizz.*

*pizz. p*

Fl.

Ob.

Cl.

Fg.

Vl.

Vla.

Vc.

*sf*

*sf*

Fl. zu 2 *mf*

Ob. zu 2 *mf*

Cl. zu 2 *mf*

Fg. 1. *pp* 3. *pp* *mf*

Vl. *pp sostenuto* *mf* *ten.*

Vla. *arco* *mf* *ten.*

Vo. e Cb. *pp Bassi* *mf*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *pp* *mf*

Vl. *pp* *mf*

Vla. *pp* *mf* *tr.*

Vo. e Cb. *pp* *mf*

160

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Vi.

Vla.

Vc.  
e Cb.

*sf*

*sf*

*sf*

*p*

zu 2

zu 2

1.3.

2.4.

*sf*

*p*

*sf*

*p*

*sf*

*sf*

*molto cresc.*

div.

*p*

*p*

uniti

*molto cresc.*

div.

*sf*

*sf*

uniti

*molto cresc.*

arco

*p*

*sf*

*sf*

*molto cresc.*





[illegible]



170

1. picc. *ff*

Fl. *zu 2 ff*

Ob. *zu 2 ff*

Cl. *zu 2 ff*

Fg. *zu 2 ff*

Cor (F) *ff* *zu 2*

Tbe. (F) *ff* *zu 2*

Or. à P. (B) *ff* *zu 2*

Tbni. e Tb. *ff*

Timp. *ff*

Vi. *ff* *trm*

Vla. *ff* *trm*

Vc. e Cb. *ff* *Vc.* *7*

Bassi *f*

Fl. picc. *ff* *zu 2* *fff*

Fl. *ff* *zu 2* *fff*

Ob. *ff* *zu 2* *fff*

Cl. *ff* *zu 2* *fff*

Fg. *ff* *zu 2* *fff*

Cor. (F) *cresc.* *ff* *zu 2* *fff*

Tbe. (F) *cresc.* *zu 2* *fff*

Cor. à P. (B) *cresc.* *fff* *zu 2*

Tbni. e Tb. *cresc.* *fff* *zu 2*

Timp. *fff*

Vi. *cresc.* *fff*

Vla. *cresc.* *fff*

Vo. *cresc.* *fff*

Cb. *cresc.* *fff*



Fl. picc.

Fl.

Ob.

Cl.

Fg.

1.2. zu 2

zu 4

3.4. zu 2

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

*fff*

Vi.

Vla.

Vc.

Vc. 2.

*fff non legato*

*fff non legato*

Bassi

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)Tbe.  
(F)Cor. à P.  
(B)Tbni.  
e Tb.

Timp.

Vl.

Vla.

Vc.

Cb.

zu 2

FL.picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Toni. e Tb.

Timp.

Vi.

Vla.

Vc. e Cb.

Bassi

zu 2

zu 2

zu 2





Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Tbe.  
(F)

Cor. à P.  
(B)

Tbni.  
e Tb.

Timp.

VI.

Vla.

Vc.  
e Cb.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Tbe.  
(F)

Cor. & P.  
(B)

Tbni.  
e Tb.

Timp.

Vl.

Vla.

Vc.  
e Cb.

muta F# in G

*ff* *dim.*

*ff* *dim.*

zu 2

Ob. *p espress.*

Cl.

Fg. *p*

Cor. (F)

Vi. *pizz.* *div.* *uniti* *div.*

Vla. *p*

Vc. e Cb. *pizz.* *p* *mf*

zu 2

Fl. *p* *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Fg. *3. b.p.* *ff* *p*

Cor. (F)

Vi. *uniti* *ff* *uniti* *p* *arco*

Vla. *ff* *p* *arco*

Vc. e Cb. *ff* *p* *arco*

[illegible]



Fl. pice.

Fl. *zu 2*

Ob.

Cl. *zu 2*

Fg.

Cor. (F)

Tbe. (F) *zu 2*

Cor. à P. (B)

Tbni. e Tb.

Timp. *ff*

Vi.

Vla.

Vo. e Cb. *Bassi*

*dim.*

*dim.*

*dim.*

*dim.*

Fl.  
Ob.  
Cl.  
Fg.  
Vi.  
Vla.  
Vc.  
Cb.

*mf*  
*mf*  
*mf* zu 2  
*mf espr.*  
*mf espr.*  
*pizz*  
*mf*

sul G  
*mf espr.*  
div.

Fl.  
Ob.  
Cl.  
Fg.  
Cor. (F)  
Timp.  
Vi.  
Vla.  
Vc.  
Cb.

210  
*p cresc.*  
*f*

**43**

The musical score for page 43 includes the following parts and markings:

- I. picc.**: Piccolo flute part.
- Fl.**: Flute part, marked *ff*.
- Ob.**: Oboe part, marked *ff*.
- Cl.**: Clarinet part, marked *ff*, with "zu 2" indicating doubling.
- Fg.**: Bassoon part, marked *ff*.
- Cor. (F)**: French Horn part, marked *ff*, with "zu 2" indicating doubling.
- Tbe. (F)**: Trombone part, marked *ff*.
- Cor. à P. (B)**: Cor Anglais part, marked *ff*.
- Tbni. e Tb.**: Trumpet and Trombone parts, marked *ff*.
- Timp.**: Timpani part, marked *ff*.
- Vl.**: Violin part, marked *ff*.
- Vla.**: Viola part, marked *ff*, with "uniti" indicating playing in unison.
- Vc. e Cb.**: Violoncello and Double Bass parts, marked *ff*, with "arco" indicating bowing.

Dynamic markings include *ff* (fortissimo), *fespess.* (forzando), and *p* (piano).

2

zu 2

in 2

f

ff

f espress.

*fespresso.*

*f e o p r e s s*

66

CO

100

\_\_\_\_\_

\_\_\_\_\_

2

2

D

*p*

カ

1

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

CO

E. E. 3684





Fl.

Ob.

Cl.

Fg.

Cor. (F)

Vl.

Vla.

Vc. e Cb.

zu 2

*fespress.*

div.

*fespress.*

*fespress.*

*fespress.*

Detailed description: This is a page of a musical score for an orchestra, numbered 46. It contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (Cor. (F)), Violin (Vl.), Viola (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The Flute and Oboe parts are relatively simple, with some rests. The Clarinet and Bassoon parts feature a melodic line with a 'zu 2' marking, indicating a second ending or a specific articulation. The Cor Anglais part has a similar melodic line. The Violin and Viola parts are marked 'fespress.' (fessive) and 'div.' (divisi), suggesting a more complex, expressive performance. The Viola part also has a 'fespress.' marking. The Violoncello/Double Bass part is marked 'fespress.' and has a melodic line. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

220

Fl. *f* *sempre cresc.*

Ob. *f* *sempre cresc.*

Cl. *sempre cresc.*

Fg. *sempre cresc.*

Cor. (F) *f* *sempre cresc.*

Cor. à P. (B) *mf* *sempre cresc.*

Vl. *f* *sempre cresc.*

Vla. *f* *sempre cresc.*

Vc. *f* *sempre cresc.* *div. f*

Cb. *pizz. f* *arco* *sempre cresc.*

Un poco più animato  $\text{♩} = 126$

[illegible]



Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbn. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Pi.

Ca.

Vi.

Vla.

Vc.

Cb.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)The  
(F)Cor. à P.  
(B)Tbni.  
e Tb.

Timp.

Pi.

Ca.

Vl.

Vla.

Vc.  
e Cb.

Bassi

FL picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Tbe.  
(F)

Cor à P.  
(B)

Tbni.  
e Tb.

Timp.

Vi.

Vla.

Vc.  
e Cb.

Bassi

This musical score page, numbered 51, contains staves for various instruments. The woodwind section includes Flute Piccolo (FL picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.). The brass section includes Cor Anglais (F) (Cor. (F)), Trombone (Tbe. (F)), Horn in C (Cor à P. (B)), and Trumpets/Trombones (Tbni. e Tb.). The percussion section includes Timpani (Timp.). The string section includes Violins (Vi.), Violas (Vla.), and Violoncello/Double Bass (Vc. e Cb.). The Basses (Bassi) are indicated at the bottom right. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The woodwinds and brass play sustained notes, while the strings play a rhythmic pattern of eighth and sixteenth notes.

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Tbe.  
(F)

Cor. à P.  
(B)

Tbni.  
e Tb.

Timp.

Vi.

Via.

Vc.  
e Cb.

This musical score page contains measures 230 and 231. The instruments are arranged in the following order from top to bottom: Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Cor Anglais (F) (Cor. (F)), Trombone (F) (Tbe. (F)), Cor Anglais (B) (Cor. à P. (B)), Tenor Trombone and Trombone (Tbni. e Tb.), Timpani (Timp.), Violin (Vi.), Viola (Via.), and Violoncello and Double Bass (Vc. e Cb.). The key signature has one flat (B-flat), and the time signature is 4/4. The score is written in two systems, with measures 230 and 231. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play a more melodic line with some rests.



Fl. *pp*

Ob. *pp* zu 2

Cl. *pp*

Fg. *pp*

Pi. *pp*

Ca. *pp*

Vl. *pp*

Vla. *pp*

Vc. e Cb. *pp*

The musical score is for a page numbered 53. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.), and a string section with Violins (Vl.), Violas (Vla.), and Cellos/Double Basses (Vc. e Cb.). The woodwinds and strings play a melodic line starting on the second measure, marked with a piano (pp) dynamic. The percussion section, consisting of Piano (Pi.) and Cymbals (Ca.), plays a rhythmic pattern of eighth notes, also marked with a piano (pp) dynamic. The score is in 2/4 time and B-flat major.

Fl. picc. *pp* *cresc.*

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Cl. *pp* *cresc.*

Fg. *pp* *cresc.*

Pi. *pp* *cresc.*

Ca. *pp* *cresc.*

Vi. *poco cresc.* *pp*

Vla. *poco cresc.* *pp*

Vo. e Cb. *poco cresc.* *pp*

[illegible]

Fl. pico.

Fl.

Ob.

Cl.

Fg.

Cor.

(F)

Tbe.

(F)

Cor. à P.

(B)

Tbni.

e Tb.

Timp.

Vl.

Vla.

Vc.

e Cb.

*sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff**

zu 2

*sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff***sempre cresc.***ff**



57

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor à P. (B)

Tbni. e Tb.

Timp.

Pi.

Ca.

Vi.

Vla.

Vc. e Cb.

1.3.

2.4. zu 2

tr

muta G in F#

fff secco

fff secco

sempre fff

Vc. #



Fl. *ff*

Ob. *ff*

Cl. *ff* 2. *pp*

Fg. *ff* *pp*

Cor. (F) *ff*

Timp. *mf*

Vla. *ff* *dim.* *pp*

Cor. (F) *poco a poco dim.* *pp*

Timp. *poco a poco dim.* *pp*

VI. *pizz.* *f* *pp*

Vla. *pizz.* *f* *pp* *arco*

Vc. *pizz.* *f* *pp*

Cb. *pizz.* *f* *pp*

270



Molto lento  $\text{♩} = 66$ 

1.2.

Fg.

VI. I

Vla.

Vc.

Cb.

Fg.

VI.

Vla.

Vc.

Cb.

Cl.

Fg.

Tb. solo

VI.

Vla.

Vc.

Cb.

280



Fl. *zu 2* *ff* *pp*

Ob. *zu 2* *ff* *pp*

Cl. *zu 2* *ff* *pp*

Fg. *ff* *pp*

Cor. *3. 4. senza sordini* *ff* *pp*

Cor à P. (B) *ff* *pp*

Tb. *ff* *pp*

Timp. *ff* *pp*

Vl. *ff* *molto dim.* *ppp*

Vla. *ff* *molto dim.* *ppp*

Vc. *ff* *molto dim.* *ppp* *div.*

Cb. *ff* *molto dim.* *ppp*

Fg. *ff* *ppp*

Vl. *ff* *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

Cb. *ff* *ppp*

E

62  
Cl.

Fg.

Cor. à P  
(B)

Tb.

Vi.

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)Tbe.  
(F)Cor. à P  
(B)

Tb.

Timp.

Vi.

Vla.

Vc.

Cb.

zu 2

*f**ff**pp**ff**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp**pp*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.* *mf* zu 4

Tbe. (F) *molto sostenuto* *mf*

Cor. à P. (B) *molto sostenuto* *mf* zu 2

Tbnl. e Tb. *mf* zu 2

Vi. *cresc.* *mf*

Vla. *cresc.* *mf* *div.*

Vc. *cresc.* *mf* *uniti*

Cb. *cresc.* *mf*

300

Fl. *mf* *molto cresc.* *ff*

Ob. *mf* *molto cresc.* *ff*

Cl. *mf* *molto cresc.* *ff*

Fg. *molto cresc.* *ff* *p*

Tbe. (F) *molto cresc.* *f* *p*

Cor. à P. (B) *molto cresc.* *f* *p*

Tbni. e Tb. *molto cresc.* *ff* *molto meno f* *p*

VI. *molto cresc.* *ff* *p*

Vla. *molto cresc.* *ff* *p*

Vc. e Cb. Bassi *molto cresc.* *ff* *p*



Fl. *p* *poco cresc.* *mf* zu 2

Ob. *p* *poco cresc.* *mf* zu 2

Cl. *p* *poco cresc.* *mf* zu 2

Fg. *poco cresc.* *mf* zu 4

Cor. (F) 1. 3. *p*

Tbe. (F) 1. *poco cresc.* *mf* *p*

Cor à P. (B) *poco cresc.* *mf*

Tbml. e Tb. *poco cresc.* *p*

Vl. *poco cresc.* *mf* *p*

Vla. *poco cresc.* *mf* *p*

Vc. solo *poco cresc.* *mf* *p*

Vc. e Cb. *poco cresc.* *mf* *p*

Fl. *sempre cresc.*

Ob. *sempre cresc.*

Cl. *sempre cresc.*

Fg. *sempre cresc.*

Cor. (F) *sempre cresc.*

Tbe. (F) *sempre cresc.*

Tbni. e Tb. *sempre cresc.*

Vi. *sempre cresc.*

Vla. *sempre cresc.*

Vc. solo *sempre cresc.*

Vc. e Cb. *sempre cresc.*

Poco rall. Più animato ♩=96

Fl. *ff* molto dim. *pp*

Ob. *ff* molto dim. *pp*

Cl. *ff* molto dim. *pp*

Fg. *ff* molto dim. *pp*

Cor. (F) *ff* molto dim. *pp*

Tbe. (F) *ff* molto dim. *pp*

Cor. à P. (B) *ff* molto dim. *pp*

Tbni. e Tb. *ff* molto dim. *pp*

Timp. *ff* molto dim. *pp* muta F# in G

Vi. *ff* con sord. *pp*

Vla. *ff* con sord. *pp*

Vo. solo *ff*

Vo. *ff* molto dim.

Cb. *ff* molto dim.

Fl. *cresc.*

Ob. *pp cresc.*

Cl. *cresc.*

Fg. *cresc.*

VI. I. *cresc.*

Vla. *cresc.*

Fl. *f molto dim.*

Ob. *f molto dim.*

Cl. *f molto dim.*

Fg. *f molto dim.*

Cor. (M) *f molto dim.*

VI. I. *f molto dim.*

Vla. *f molto dim.*



Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor. (F) *pp*

Vi. *pp* div.

Vla. *pp* div.

Ob. 1. *p cresc.* 320 *pp*

Fg. *zu 2. tr.* *p cresc.* *pp*

Cor. (F) 3. *pp*

Vi. *p*

Vla. *p*

Fl. picc. *pp* *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Fg. *cresc.* *f*

VI. 1. *f*

Vla. *f*

Fl. picc. *molto dim.*

Fl. *sf* *molto dim.*

Ob. *sf* *molto dim.*

Cl. 1. *f* *molto dim.*

Cor. (F) 1.2. zu 2 *f* *molto dim.*

VI. *f* *molto dim.*

Vla. *f* *molto dim.*

Fl. piccolo

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)

Vi.

Vla.

Vc.  
e Cb.

*pp*

*pp*

*pp*

*pp*

1. 2.  $\sharp$

3. 4.

1.

*pp*

*pp*

*pp*

*pp*

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (Fl. piccolo, Fl., Ob., Cl., Fg.) and brass section (Cor. (F)) play a melodic line with a crescendo leading to a fortissimo (pp) dynamic. The strings (Vi., Vla., Vc. e Cb.) provide harmonic support with a similar crescendo. The Fl. piccolo and Fl. parts have a long note in the first measure, followed by a rest. The Ob. and Cl. parts have a long note in the first measure, followed by a rest. The Fg. part has a long note in the first measure, followed by a rest. The Cor. (F) part has a long note in the first measure, followed by a rest. The Vi. part has a long note in the first measure, followed by a rest. The Vla. part has a long note in the first measure, followed by a rest. The Vc. e Cb. part has a long note in the first measure, followed by a rest. The score includes first and second endings for the woodwinds and brass, and first and second endings for the strings.

Un poco più animato

Fl. picc. *cresc.*

Fl. *cresc.*

Ob. *cresc. -*

Cl. *cresc. -*

Fg. *cresc. -*

Cor. (F) *cresc. - mf*

Tbe. (F) *mf*

Cor. & P. (B) *mf*

Tbni. *mf*

Vi. *fespress. div. f senza sordini*

Vla. *senza sordini*

Vo. *pp cresc. div. mf*

Cb. *mf*



380

F1.

Ob.

Cl.

Fg.

**Corn. (F)**  
*cresc.*  
*f*

**Tromben. (F)**  
*cresc.*  
*f*

**Horn à P. (B)**  
*mf cresc.*  
*f*

**Trombini.**  
*cresc.*  
*f*

zu 2

Tbe. (F)

Hr. à P. (B)

Tbni.

*cresc.*

*mf cresc.*

*mf cresc.*

*f*

zu 2

Violin I (Vl.) part: *uniti* *f* *3*

Viola (Vla.) part: *div.* *uniti* *f* *3*

Violoncello (Vcl.) part: *uniti* *f* *3*

Vla.



Fl. picc.

Fl.

Ob.

Cl.

Fg. 1.2. 3.4.

Cor. (F) zu 2

Tbe. (F)

Cor. a P. (B)

Tbni. e Tb.

Timp. *ff*

Vl.

Vla.

Vc.

Cb. *ff*

E. E. 3684



[illegible]

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Vl.

Vla.

Vc.

Cb.

div.

pizz.

mf

f

1. 2.

zu 2

mf

mf

arco

p

sul G -

uniti

mf

arco

p

mf

mf

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)Tbe.  
(F)Cor. à P.  
(B)Tbni.  
e Tb.

Timp.

Vl.

Vla.

Vc.

Cb.

Musical score for orchestra and woodwinds, measures 1-4. The key signature is B-flat major (two flats). The score includes parts for Fl. picc., Fl., Ob., Cl., Fg., Cor. (F), Tbe. (F), Cor. à P. (B), Tbni. e Tb., Timp., Vl., Vla., Vc., and Cb. The score shows various dynamics including *p*, *ff*, *mf*, and *p marcato*, as well as articulation like *pizz.* and *arco*.

Specific markings and dynamics observed:

- Fl. picc.:** Measures 3 and 4 have *ff* dynamics.
- Ob.:** Measure 3 has *p* and *ff* dynamics.
- Cl.:** Measures 3 and 4 have *ff* dynamics.
- Fg.:** Measures 3 and 4 have *p* dynamics.
- Cor. (F):** Measure 4 has *mf* dynamic.
- Tbe. (F):** Measures 3 and 4 have *ff* dynamics.
- Cor. à P. (B):** Measures 3 and 4 have *ff* dynamics.
- Tbni. e Tb.:** Measures 3 and 4 have *ff* dynamics.
- Timp.:** Measure 4 has *ff* dynamic.
- Vl.:** Measure 4 has *mf* dynamic.
- Vla.:** Measures 3 and 4 have *ff* dynamics.
- Vc.:** Measure 4 has *p marcato* dynamic.
- Cb.:** Measures 3 and 4 have *pizz. p* and *arco ff* dynamics.





zu 2

Fg. *mf marcato*

zu 2

mf

VI. *p*

Vla. *p*

Vc. *pizz.*

Cb. *pizz.*

*p*

zu 2

370

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *cresc.*

*cresc.*

*p*

VI. *cresc.*

*cresc.*

*ff*

Vla. *cresc.*

*ff*

Vo. *cresc.*

*ff arco*

Cb. *cresc.*



Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Fg. *f* *p*

Cor. à P. (B) *f* zu 2 3

Vl. *div.* *mf* *tr* *uniti* *arco* *ff*

Vla. *div.* *mf* *tr* *uniti* *arco* *ff*

Vc. *div.* *mf* *tr* *uniti* *arco* *ff*

Cb. *mf*

*pizz. p*

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Vl.

Vla.

Vo.

Cb.

1 2 zu 2

zu 2

zu 2

div.

pizz. *p*

*f*

arco

uniti

*mf*

div.

pizz. *p*

*f*

arco

uniti

*mf*

div.

pizz. *p*

*f*

arco

uniti arco

*mf*

*f*

*mf*

[illegible]

Fl. picc. *f* *ff* *zu 2*

Fl. *f* *ff* *zu 2*

Ob. *f* *ff* *zu 2*

Cl. *f* *ff* *zu 2* *3* *3*

Fg. *f* *ff* *zu 2* *3* *3*

Cor. (F) *1. 3.* *3* *ff* *zu 2* *3*

Tbe. (F) *2. 4.* *3* *ff* *zu 2* *3*

Cor. à P. (B) *zu 2* *ff* *zu 2* *3*

Tbni. *ff* *3*

Vl. *ff* *f* *ff* *molto dim.* *3*

Vla. *f* *ff* *3* *molto dim.* *3*

Vc. *f* *ff* *3* *molto dim.* *3*

Cb. *f* *ff* *3* *molto dim.* *3*



FL.picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni.

Vl.

Vla.

Vc.

Cb.

*molto dim.*

*pp*

*p cresc.*

*molto dim.*

*pp*

*p cresc.*

*molto dim.*

*molto dim.*

*dim.*

*p*

*pp*

*p*

*pp*

*dim.*

*p*

*pp*

*dim.*

*pp*

Flpicc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)Tbe.  
(F)Cor à P.  
(B)Tbni.  
e Tb.

Timp.

Vl.

Vla.

Vc.

Cb.

Musical score for woodwinds, brass, and strings. The score is written for three systems of staves. The first system includes Flpicc., Fl., Ob., Cl., and Fg. The second system includes Cor. (F), Tbe. (F), Cor à P. (B), Tbni. e Tb., and Timp. The third system includes Vl., Vla., Vc., and Cb. The score is in 2/4 time and features various dynamics and articulations.

**First System (Woodwinds):**  
 Flpicc.: *ff* *zu 2*  
 Fl.: *mf cresc.* - *ff* *zu 2* *dim.*  
 Ob.: *ff* *zu 2* *dim.*  
 Cl.: *ff* *zu 2* *dim.*  
 Fg.: *ff* *zu 2* *dim.*  
*f cresc.* - *ff*

**Second System (Brass):**  
 Cor. (F): *f* *zu 4*  
 Tbe. (F): *f* *zu 2*  
 Cor à P. (B): *f* *zu 2*  
 Tbni. e Tb.: *f* *zu 2*  
 Timp.: *ff*

**Third System (Strings):**  
 Vl.: *ff* *pizz.* *arco*  
 Vla.: *ff* *pizz.* *arco*  
 Vc.: *ff* *pizz.* *arco*  
 Cb.: *ff* *pizz.* *arco*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fg. *mf*

Cor. (F) *ff* *f*

Vi. *ff* *div.* *ff* *ff*

Vla. *fff sempre*

Vc. *fff sempre*

Cb. *ff* *ff*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Vi.

Vla.

Vc.

Cb.

*ff*

*dim.*

*zu 2*

*1.3.*

*1.2.*

*1.*

*ff 2.4.*

*3.4.*

*mf*

*molto cresc.*

*div.*

*mf*





Poco più allegro

FL. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

The. (F)

Cor. à P. (B)

Tbn. e Tb.

Vl.

Vc. e Cb.

ff

f

molto cresc.

mf molto cresc.

div.

uniti

ff

molto cresc.

ff

ff Bassi

100

[illegible]

Fl. *poco a poco cresc. - - f*

Ob. *f*

Cl. *f*

Fg. *poco a poco cresc. - - f zu 2*

Cor. (F) *poco a poco cresc. - -*

Tbe. (F) *f*

Cor. à P. (B) *f*

Tbni. e Tb. *poco a poco cresc. - -*

Vl. *poco a poco cresc. - - div. f*

Vla. *poco a poco cresc. - - div. f*

Vc. e Cb. *poco a poco cresc. - -*

Bassi *poco a poco cresc. - -*



Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cl. *mf.* *cresc.*

Fg. *mf.* *cresc.* zu 2

Cor. (F) *mf* *cresc.*

Tbe. (F) *mf* *cresc.*

Cor. à P. (B)

Tbni. e Tb. *mf* *cresc.*

VL *mf* *cresc.* *uniti*

Vla. *mf* *cresc.*

Vc. e Cb. *mf* *cresc.*

[illegible]

[illegible]

Fl. picc.

Fl.

Ob.

Cl.

Fg. *zu 4*

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

VI.

Vla.

Vc. e Cb.



Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.  
(F)Tbe.  
(F)Cor. à P.  
(B)Tbni.  
e Tb.

Timp.

Vl.

Vla.

Vc.

Cb.

*secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**secca**p*



Fl. *f* *zu 2*

Ob. *dim.* *f* *dim.* 1. *f*

Cl. *dim.* *f*

Fg. *dim.* *mf* *f marcato* *dim.* *zu 2*

Cor. (F) *mf* *f marcato* *dim.*

Tbe. (F) 1. *mf* *f marcato* 3. *dim.*

Cor. à P. (B) 1. *mf*

Vl. *dim.* *uniti* *f* *div.* *dim.*

Vla. *dim.* *f* *dim.*

Vc. *dim.* *f* *dim.*

Cb. *f*

Fl.

Ob.

Cl.

Fig.

Cor. (F)

Cor. à P. (B)

Vi.

Vla.

Vc.

Cb.

zu 2

*p*

*f*

pizz.



Fl. *f*

Ob. *f*

Cl. *molto cresc.* *f*

Fg. 1. 2. *cresc.* *f*  
3. 4.

Cor. (F) *cresc.*

Cor. à P. (B) 2. *p* *cresc.* *f*

Vi. *molto cresc.* *f*

Vla. *cresc.* *div.*

Vc. *div.* *f*

Cb. *f*

Ob. *ff*

Cl. *ff* *34* *dim.*

Fg. *ff arco* *dim.*

Vla. *ff espress.* *dim.*

Vc. *ff espress.* *dim.*

FL picc. *p* *zu 2* *cresc.*

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *p* *cresc.*

Cor. (F) *p* *cresc.*

Tbe. (F) *zu 2* *cresc.*

Cor. à P. (B) *mf*

VI. *arco* *p* *arco*

Vla. *pizz.* *p* *cresc.*

Vc. *pizz.* *p* *cresc.*

Cb. *pizz.* *p* *cresc.*

*ff*

*cresc.*

Fl. *ff* *molto dim.*

Ob. *ff* *molto dim.*

Cl. *ff* *molto dim.*

Fg. *ff* *molto dim.*

Vi. *f* *molto dim.*

Vla. *f arco* *molto dim.*

Vc. e Cb. *f Bassi* *molto dim.*

Fl. *p* *poco a poco*

Ob. *p* *poco a poco*

Cl. *p* *poco a poco*

Fg. *p* *poco a poco cresc.*

Cor. (F) *p* *poco a poco cresc.*

Tbe. (F) *p* *poco a poco cresc.*

Tbni. *p* *poco a poco cresc.*

Vi. *p* *poco a poco cresc.*

Vla. *p* *poco a poco cresc.*

Vc. e Cb. *p* *poco a poco cresc.*

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cor. (F) *zu 4*  
*poco a poco cresc.*

Tbe. (F) *poco a poco cresc.*

Cor. à P. (B) *mf*

Tbni. *mf — f*

VI.

Vla.

Vc. e Cb.



Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbn. (F)

Cor. à P. (B)

Tbni. e Tb.

Vl.

Vla.

Vc. e Cb.

*mf* *f* *f* *f*

480

Fl.

Ob.

Cl.

Fg.  
1. 2.  
3. 4. zu 2  
*ff*

Cor. (F)  
zu 2  
*f*  
*ff*

Tbe. (F)

Cor. à P. (B)

Tbni.  
e Tb.  
*secco*  
*ff*

Timp.

Camp.

Vl.  
*ff*

Vla.  
*ff*

v.c.  
e Cb.  
*ff*

[illegible]

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Camp.

VI.

Vla.

Vc.

Cb.

E. E. 3684



Fl. picc. *ff marcatisissimo*

Fl. *marcatissimo*

Ob. *marcatissimo*

Cl. *marcatissimo*

Fg. *marcatissimo*  
1. 2. zu 2  
3. 4. zu 2

Cor. (F)

Tbe. (F) *zu 2*  
*marcatissimo*

Cor. à P. (E) *zu 2*  
*marcatissimo*

Tbni. e Tb. *zu 2*  
*marcatissimo*

Timp.

Camp.

VI. *marcatissimo*

Vla. *marcatissimo*

Vc. *uniti*

Cb. *A A*

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor.

(F)

Tbe

(F)

Cor. à P.

(B)

Tbni.

e Tb.

Camp.

Vl.

Vla.

Vc.

Cb.

Fl. picc.   
 Fl.   
 Ob.   
 Cl.   
 Fg.   
 Cor. (F)   
 Tbe (F)   
 Cor. à P. (B)   
 Tbni. e Tb.   
 Camp.   
 Vl.   
 Vla.   
 Vc.   
 Cb.

This is a page from a musical score, likely for a symphony orchestra. The score is written in G major (one sharp, F#) and 3/4 time. The page contains measures 1 through 10, with a repeat sign at the end of measure 10. The instruments listed on the left are:

- Fl. picc. (Flute piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Bassoon)
- Cor. (F) (Cor Anglais)
- Tbe. (F) (Trombone)
- Cor. à P. (B) (Cor Anglais)
- Tbni. e Tb. (Trombone and Trombone)
- Timp. (Timpani)
- Pi. (Percussion)
- Ca. (Cymbal)
- VI. (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabass)

The score is written in a standard musical notation with a key signature of one sharp (F#) and a 3/4 time signature. The page shows measures 1 through 10, with a repeat sign at the end of measure 10. The instruments listed on the left are:

Fl. picc.  
Fl.  
Ob.  
Cl.  
Fg.  
Cor. (F)  
Tbe. (F)  
Cor. à P. (B)  
Tbni. e Tb.  
Timp.  
Pi.  
Ca.  
Vl.  
Vla.  
Vc. e Cb.

zu 2  
zu 2  
zu 2  
zu 2  
zu 2  
zu 2  
zu 2

Bassi



520

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Pi.

Ca.

Vi.

Vla.

Vc. e Cb.

zu 2

zu 2

zu 2

zu 2

zu 2

zu 2

Fl. picc.

Fl.

Ob.

Cl.

Fg.

Cor. (F)

Tbe. (F)

Cor. à P. (B)

Tbni. e Tb.

Timp.

Vi.

Vla.

Vc.

Cb.

zu 4

1. 2.

1. 3.

2. 4.

3. 4.

3

3

3

3

530

Ob. *dim.* *p*

Cl. *dim.* *p* zu 2

Fg. *dim.* *p* 1. 2.

Cor. (F) *dim.* *p*

Tbe. (F) *dim.*

Cor. à P. (B) *dim.*

VI. *dim.*

Vla. *dim.* *p dim.*

Vc. *dim.* *p dim.*

Cb. *dim.* *p dim.*

540

Fl. picc.

Fl.

Ob.

Cl.

Fg.

1. 2. zu 2

ppp

ff

Cor. (F)

Tbe. (F)

Cor. a P. (B)

Tbni. e Tb.

ff

Timp.

ppp

ff

Vl.

Vla.

Vc.

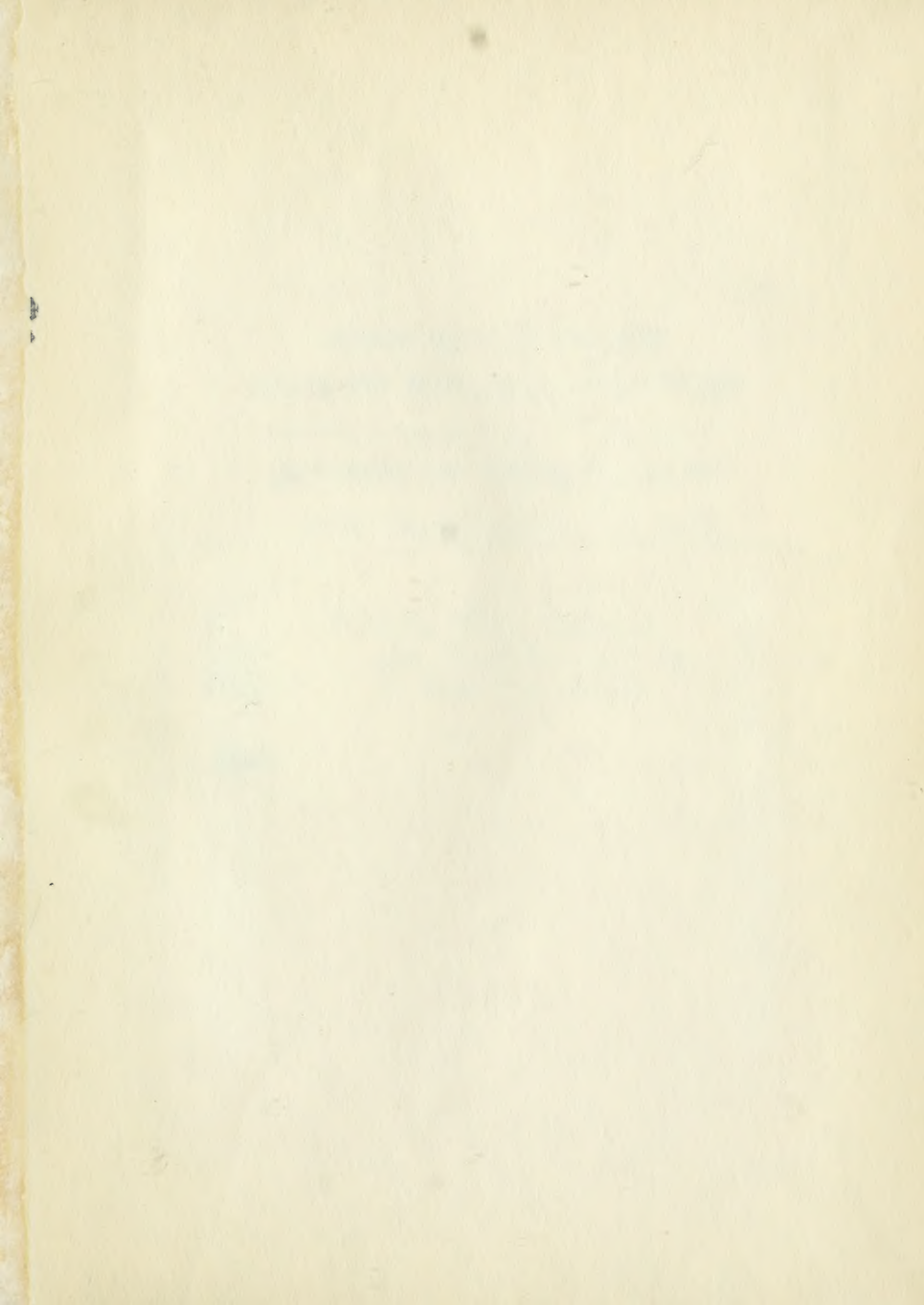
Cb.

ppp

ff

ff







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**Music**

